



# the journal of college radio

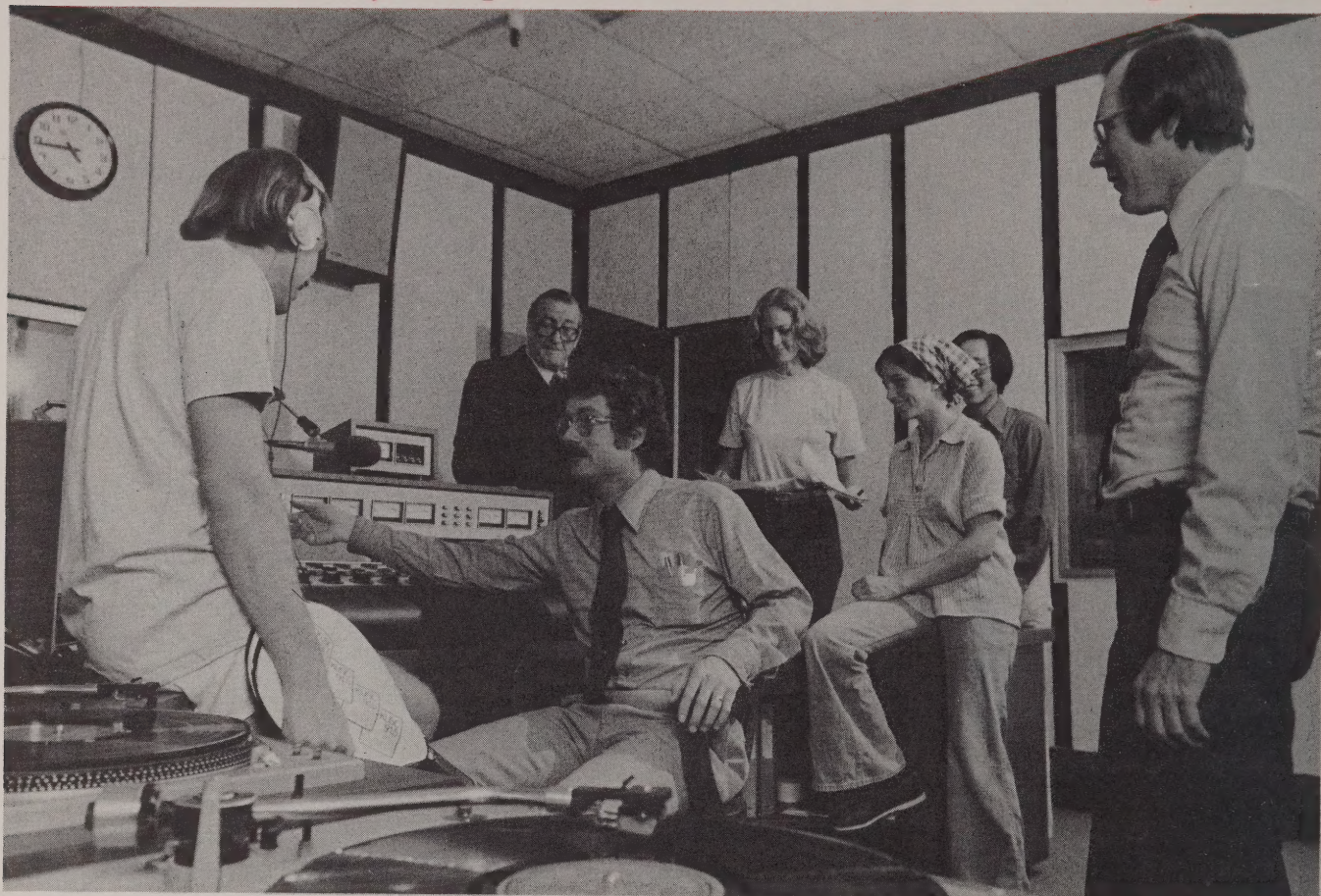
October, 1977  
Vol. 15, No. 1

MORE  
TROUBLE  
AHEAD  
FOR  
STUDENT  
OPERATED FM?

LSO:

UTOMATION FOR THE COLLEGE STATION  
PUBLIC SERVICE PROGRAMMING  
MUSIC PROGRAMMING IDEAS  
and more. . .

# It was a college broadcast facility; Now it's a public radio station; KUSC, Los Angeles, still has a Stanton in every table



A group of the staff meet in the Broadcast Studio of the Station.

It is interesting that the station which provides top quality classical music service to Los Angeles was an outgrowth of a College Radio Station ... and still bears its original call letters.

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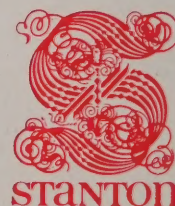
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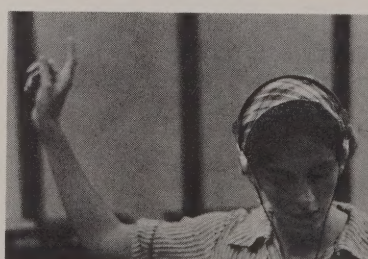
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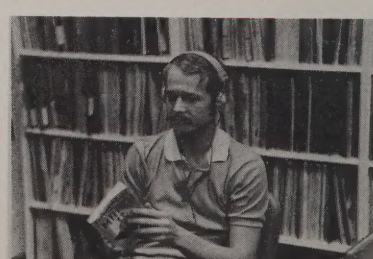
Ellen Falconer, a broadcast engineer, with two of her associates.



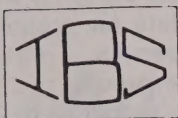
Gilbert Kuang, engineer, at the Master Control Console.



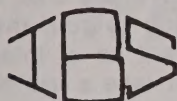
Ellen Falconer, engineer, signaling the start of a scheduled broadcast.



Alan Parker of the Programming Dept. completing a critical listening session in the Record Library.



## the journal of college radio



October, 1977  
Vol. 15, No. 1

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## in this issue:

From the Editor . . . . .	2
by Rick Askoff	
At Last — IBS Convention on West Coast . . . . .	3
Who's Listening . . . . .	4
by Rick Askoff	
Automation . . . . .	7
by Peter Nordgren	
A Modest Proposal . . . . .	10
by Mark Governor	
Champagne Public Service Programming . . . . .	12
by Wyatt V. Cox	
Book Reviews . . . . .	15

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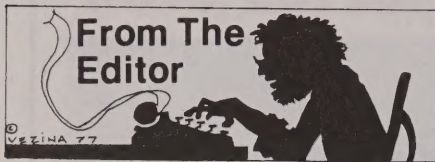
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Those of us who have been involved with college radio past the magic number of four years (that is to say, post-graduation involvement) are reminded at the start of each year that the "freshpeople" are here once again. Right now, your station's efforts are devoted to training all those new broadcasters in the ways of the control room, the record library, and the news desk. And through it all, the station has got to be on the air somehow.

It's college radio's annual problem . . . the folks who have been around long enough to finally figure out what is going on have graduated, leaving the dedicated Juniors and Soph's to carry on. The good part is that so many broadcasters that might never have seen the inside of a radio station are given a good start in college radio. Each year, a number of potentially great radio people walk in the door,

disguised as confused-looking beginners. Only at a college radio station could they be given the chance to find this, and many other things, about themselves. This is a good thing we should all keep in mind as we deal with our new beginners (which is to say, our past.)

By explaining to someone how "radio" works (technically, musically, journalistically, whatever), we often get a clear idea of what we actually know ourselves, and what our own directions are. The same is true of magazines, so for my benefit as well as yours, let's take a look at JCR.

This is the one and only magazine that is designed specifically for student operated radio stations. It is published by the Intercollegiate Broadcasting System (IBS), which is a non-profit trade association of these stations. As such, the magazine "belongs" to you and your staff, and it should serve as a means of communication between your station and others like it. In this issue and the others to follow, you'll find articles and commentary that will come, in the main, from IBS stations all over the country. We might even have a report or two from our fellow stations in Puerto Rico, Australia, Canada and New Zealand, where student operated radio is just starting. Also, there will be some stuff that comes from IBS,

particularly in the next issue which we call the **Annual Directory**. Besides a listing of member stations, we'll have some source lists for programming, record companies, equipment manufacturers and more.

The best part, overall, is to look and see what others are doing. We hope that articles will pour in from the member stations, and that means you. What are you doing this year? We believe that there are things going on at college radio stations that couldn't go on anywhere else, and if it seems interesting to you, then chances are that it will be of interest to others. Why not take a few hours and write about it? We would love to hear from you, either as an article or just a note that we can re-write. Send it in, or give a call sometime soon.

Through the year, you'll be receiving copies of JCR, along with newsletters, notices of upcoming conventions, program offerings, catalogues, and much more. Please take the time to read through them, and at the slightest provocation, get in touch with the IBS headquarters to discuss, criticize or contribute. We think that college radio is great, but unless you help to show us and the world exactly **why** it's so great, it will be a secret. Keeping secrets like that doesn't do anyone any good, so let everyone know!

**IF YOU HAVE  
SOMETHING TO SAY...**

**SAY IT WITH SHIRTS.**

**CALL US OR WRITE FOR OUR CATALOG.**

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22314  
Ph. 703-548-5444**

# AT LAST!

## An IBS Convention for the WEST COAST

The most important event of the year for West Coast College Radio will take place in San Francisco in just a few weeks. KALX-FM of the University of California at Berkeley will host the first major West Coast College Radio Convention to be held in some time.

In the last issue of the Journal of College Radio, we reported on a one-day college radio conference held at UCLA last Spring. Evidently, the success of that conference led the people at KALX to consider hosting their own convention, and before long, plans grew to the point where a three day event for all stations West of Utah would be invited. And so, arrangements were made with the **Jack Tar Hotel** in San Francisco to host the gathering.

According to Stacey Stokes, the West Coast Convention Director, all of the attendees will find themselves immersed in the world of college radio as soon as they arrive at the Convention. Plans for the weekend include a full schedule of small group workshops, general sessions, a banquet luncheon, keynote speakers, exhibits, entertainment, and, of course, plenty of free time for informal get-togethers and outings in San Francisco.

Since the workshops will be the core of the Convention, the topics they cover will have to reflect just about every aspect of college radio operations. Some of these topics will include: Choosing a Format; Training Techniques for Production Equipment; Building a (non-commercial) Sales Staff; The Organization of a Staff; Issues in Station Funding; Sports Broadcasting; News Sources; Public Affairs and the Community; Careers in Broadcasting, and many more. Most Workshops will not exceed twenty participants so the discussions should be worthwhile and lively.

The numbers and activities of West Coast college stations are increasing at a very fast rate, and the need for increased communication between these stations is more pressing now than ever before. In light of this, the Convention and, especially, the workshops are being designed to give delegates the maximum opportunity for interaction with those from other student-run stations. Since the vast majority of workshops will have an emphasis on issues in **college** radio operation, most will be moderated by individuals from within the medium's own ranks.

Professionals, too, will be on hand at the Convention to provide delegates with sound advice and the most up-to-date information on how to improve college station operations. Those in the broadcasting, music, and electronics industries will join Convention participants in various workshops as well as set up exhibits of their industry's latest products.

Between the workshops, the exhibits, and the many other activities that are planned, the Convention weekend promises to be one of excitement, learning and enjoyment for all involved. College Radio broadcasters participating in the West Coast Regional will no doubt find themselves benefiting in much the same ways that East Coast convention delegates have been for years. With luck, this might be the first of a long series of annual West Coast IBS conventions.

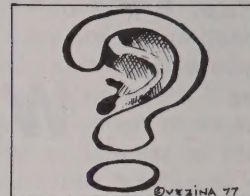
For more information, call Stacey Stokes (the convention coordinator) at the KALX-FM offices (415) 642-1111.



### Radio Adventures!

NEARLY ALL OF THE NON-COMMERCIAL FM STATIONS IN  
THE U.S. ARE OPERATED BY STUDENTS  
OPEN FM FREQUENCIES ARE GETTING SCARCE

# WHO'S LISTENING



and what do they want?

by Rick Askoff

Back in the good old days of college radio, when the term "College Radio" applied almost exclusively to Carrier-Current, it was easy for student broadcasters to escape troublesome attention from the outside world. As an example, a typical college administrator had a way of regarding CC operations as "just another thing that students do in some basement." And, since only students who lived in dorms could receive the station, it almost insured that no administrator would ever actually listen to what a Carrier-Current station was up to.

Furthermore, the off-campus world wasn't (and still isn't) particularly concerned with CC operations. Unfortunately, this means that national advertisers are reluctant to use CC stations for ad placements, and even record companies are hesitant to send promotional copies of records to campus-limited stations. But, on the other side of the coin, we find that the FCC doesn't have any real requirements specifically for CC radio, which means much less in the way of problems from the government. As long as the signal of the CC station doesn't interfere with the licensed broadcasters, and as long as the DJ's don't violate a couple of common sense rules, there are usually no hassles from either the government or the school administration.

These virtues seem to diminish when the drawbacks of CC are considered (buzzy signal, small range, few listeners, etc.), and it could also be said that the lack of government regulation, administrative hassles and the like carries the implication that the Carrier Current station is not being **taken seriously**. There is nothing like not being taken seriously, when it comes to college students, and so the solution appears as a cure all . . . let's GO FM!

According to the FCC, there are now 952 non-commercial FM stations that are either on-air or authorized to begin broadcasting in the near future. Exact percentage breakdowns are hard to obtain, but a quick glance through the Broadcasting Yearbook will show you that nearly all of the non-commercial stations are licensed to colleges, universities and high

schools. The rest are either licensed to religious groups, independent community groups or other kinds of non-profit organizations. The fact is, the vast majority of non-commercial FM frequencies are licensed to educational institutions. How did this come about? Let's look back a few years.

When FM and particularly non-commercial FM began to expand and gain listeners in the sixties, educational institutions began to apply for FM licenses at a rate that is still increasing today. In general, these large institutions had the money to set up radio stations faster than most other groups, and in addition to this financial advantage, many colleges had Carrier Current stations already in operation. There is something fairly respectable in the idea that a college should have a "voice" with which to broadcast to surrounding areas, and the end result is the **statistical** dominance of non-commercial radio frequencies by educational institutions. Who actually does the dominating in the non-commercial world is a point yet to be decided, as we shall see.

As the situation stands today, there are a large number of 10-watt and higher powered non-commercial FM stations in the U.S. that are being operated by students. For a number of reasons, this fact is not going unnoticed in the "real" world, and because of this, it is now important that every FM station manager should have a clear understanding of the new responsibilities that come with that FM license. Many people can now listen to what's on the air, more than could ever be possible with the average CC system. These new potential listeners have to be considered in programming decisions. And it isn't simply a problem of keeping in good graces with the school administration and the surrounding community. Strange as it may seem, there are people paying attention to the student operated FM station that never had, and never will, tune in its signal. Quite a few of them are located in Washington.

This article will never be able to explain or detail all of the controversies that now relate to student operated non-commercial FM stations. And the problem is compounded by the fact that nearly all of these things are rather ephemeral. They really don't relate to day-to-day operations at your station . . . yet. Unless you subscribe to the FCC news service, and read the trade magazines consistently, and look over the Federal Register from time to time, you might be able to walk into the station, turn on a few switches and be on-the-air forever . . . until that one day that the FCC Radio Inspector comes to town to look over your logs, and he finds that you haven't done something or other that you were supposed to start doing last year. Or worse, you could find yourself facing a license challenge some time, in which case your logs and everything else gets a thorough going-over. Someone had better be paying attention to those rules, and it might as well be you.

Well, with dire warnings spoken, we can proceed to look at a few happenings of recent months, all of which relate to the idea that someone "out there" is listening to things that you might not know you are saying!

## THE FCC...

It was exactly one year ago that JCR published an article on a couple of FCC Rule Making Procedures that related to the continued survival of college radio. Now, for those uninitiated in the parlance of the FCC, a "Rule Making Procedure" is simply the process that the FCC uses to make up the rules that govern broadcasters. More than a year ago, the FCC sent out a couple of "Notices of Proposed Rulemaking" that touched very squarely on college radio, both Carrier Current and FM. When they send these **Notices** out, they usually explain what the basic ideas are behind the proposed rule change, and they also give a deadline for interested parties (that's us) to file comments. To make a long story

short, these particular notices were published, the comment filing deadlines were extended a couple of times, and it seems that the FCC is still in the midst of juggling the different views expressed. And we're still waiting to hear what the results will be.

The story of these dockets hardly qualifies as "news," since they both date back several years now. If and when a decision is reached by the FCC on either docket 20780 (a proposal to redefine the radiation limits imposed on license-free broadcasters e.g. Carrier Current stations); or Docket 20735 (discussed below), **that** will be important news to the college broadcaster, and IBS will let you know what the decisions mean. While we are waiting, it should be interesting to review Docket 20735 by relating it to the subject at hand.

## ...AND CPB

Those who followed the story of Docket 20735 last year (related to non-commercial FM radio) will remember that the rule making procedure was initiated by the Corporation for Public Broadcasting (CPB). In substance, CPB was asking the FCC to look into the way that licenses for FM frequencies are issued. Usually, these licenses are assigned on an available channel basis, which means that if you find an open frequency, and are the first to file an application for it (and if you meet certain criteria), you can most likely broadcast on it. Keeping in mind the fact that educational institutions started filing for these frequencies way back in the sixties and before, it's easy to see why CPB is upset at the way things have been handled. CPB didn't exist before 1967, and now, with frequencies in the non-commercial band becoming increasingly scarce, they are finding that they cannot set up new stations in many areas of the U.S. Why not? Because when they start to search for an open frequency, they almost invariably find themselves blocked by a college FM station . . . more often than not by a 10-watter.

## AND THE LITTLE GUYS

And so, they petitioned the FCC to change the rules, with such proposals as requiring 10-watters to change frequency if they are in the way of a proposed high-powered station; requiring stations to operate a minimum number of hours per day; blocking new applications for 10 watt stations; and so on. To a certain extent, the CPB petition is a reasonable one, in that it is an attempt to obtain maximum utilization of the non-commercial band. And it might be shown that there are some 10-watt stations taking up more spectrum space than necessary (thus inefficiently using frequencies). Perhaps some 10-watt stations might spend an unreasonable amount of time off-the-air. There are, after all, a large number of college and high school stations out there. But, at the same time, it should be obvious that there are a large number of student operated FM stations that are providing every bit as useful a service to their communities as a high-powered, CPB

funded station would. And many people believe that the presence of several 10 watt stations in a given area is more beneficial than one large station programming endless hours of NPR programs and classical music. However, this side of the story is rarely told, thanks to one factor . . . money.

## AND THE BIG BUCKS

CPB has an annual budget of nearly 100 million dollars, which is mostly spent on TV programming. The small percentage that is spent on radio is still more than what you or I have to play around with, and when it comes to FCC lawyers, lobbyists,

consultants, etc., it isn't hard to tell where the advantage lies. There are many groups that don't agree with CPB's vision of the non-commercial world, IBS being one that has filed comments specifically on behalf of college radio stations, but none can approach the level of CPB, with its governmental funding and "biggest and best" mentality. What the FCC decides will depend upon what is best for non-commercial radio, and not just what CPB says is best . . . we hope. The whole matter is, however, a clear example of an argument that relates to what you are programming on your FM station . . . and the participants in the argument have probably never heard your station. (See box).

(Continued)

## "ELECTRONIC SANDBOXES"

On June 4, 1977, the **New York Times** published an article that related the story of Docket 20735 in an interesting way. The title of the article was as follows: "LITTLE 'ELECTRONIC SANDBOX' STATIONS FACE POSSIBILITY OF LOSING LICENSES." The article concerned WHPH, a 10-watt FM station licensed to the Highland Park School District in Michigan. According to the story's author, Reginald Stuart, WHPH signed off for the summer "with a bit more uncertainty about its future than the station has faced since it began broadcasting in 1954." The reason for that uncertainty is the CPB inspired **Notice of Proposed Rulemaking** released last year by the FCC (docket 20735). According to the **Times**, if the proposed rulemaking goes through as proposed, 10-watt stations can be "bumped off the air" if a higher powered station wants to go on the air using its frequency. Although the CPB proposal is more complicated than that, this is substantially true.

The article makes interesting reading because of the choice quotes obtained from such luminaries as Matthew B. Coffey, senior vice-president of National Public Radio (NPR). The **Times** quotes Mr. Coffey thusly: "The little 10-watters are blocking access. If you think (that) serving the community is playing rock music at a high school station a few hours a day, that's one thing. If you think serving the community is full service, 18 hours a day, 7 days a week, 52 weeks a year, it's a quantum leap."

In a survey that will be published later in the year by JCR, the question was asked of college and high school stations . . . what are your operating hours? The results are interesting, and they do not really fit Mr. Coffey's sweeping indictment of student operated radio stations. According to Michael Dunn, of the University of Mississippi (who designed the survey), **"Over 85% of the stations broadcast seven days a week, and another 7% operated six days a week. More than half were on the air over 119 hours per week [17 hours daily] and nearly 10% of the stations operated on a full-time basis."** Results of separate IBS surveys tend to bear these figures out.

There are other assumptions implicit in Coffey's statement that should be challenged. Does 18 hours of NPR programming and classical music serve local community better than a student-programmed radio station? After all, who comprises the community? Is one, high powered FM station necessarily better than several local stations? Why should CPB officials in Washington determine what should be broadcast in Michigan? And most important of all . . . why should 10 watt stations be denied the right to a license hearing? If a station is not providing any service to its community, its license should be challenged in the same way that any station's license can be challenged . . . on an individual basis. Not in the newspapers.

All of this is just to show that the FM frequency that your station occupies is something that is probably a good bit more valuable than it was a couple of years ago. And if that is the case, then you can expect that others will be interested in it. And here's the clincher . . . **you don't own** that frequency. No one can take away your transmitter, but it is possible that you can lose the right to broadcast with it. Up to now, the chance of anyone losing a non-commercial license has been minimal. Violations, complaints and contested renewals have been scarce because there has been little interest in the frequencies. There have always been enough to go around. Until now, that is.

College Radio is vulnerable because individual stations don't have the funding to support lobbyists and FCC lawyers who can warn us of impending FCC moves. But that doesn't mean that we have to stick our heads in the sand! Remember that your letter to the FCC gets put in the same file as one from CPB or anyone else, and if you know what you are talking about, then your views are given equal weight. Or at least, that is what the theory is.

## In the Matter of: License Control

No one can argue with the fact that student broadcasters make mistakes. Sometimes they are rather large, and when they hit the newspapers, they provide some ammunition for those who would regard College Radio as a whole as not deserving of its large percentage of FM frequencies. The case of WXPB-FM last year became known throughout the broadcast industry. Notorious might be a better word for it. In case you missed it, the FCC first fined and then denied renewal of the license of EXPN, which is a non-commercial station licensed to the University of Pennsylvania but operated entirely by students. What WXPB lost its license for was mainly the broadcasting of several programs that contained what the FCC administrative law judge Walter Miller referred to as "licentious slime." Now, everyone knows that the definition of obscenity is a bit hazy, but in this case, a line had been crossed very distinctly. What's more, Judge Miller cited the fact that the station was operating without proper technical supervision; that DJ's had left the control board unattended; that non-licensed personnel were left to operate the station; and so on. Evidently, the violations were numerous and flagrant enough to warrant the non-renewal of the station's license, which is a drastic and rare event. (The case is currently being appealed.)

Now here's the important part . . . the FCC blamed the whole thing on the Trustees of the University, and not the students. The Trustees were the ones that owned the license, and the FCC found that they had not exercised "proper control" over the operations of the station. Judge Miller expressed some concern over similar situations that may be found at other college stations. Quick . . . when

was the last time that the trustees of your college visited your station? Do they have any direct or even indirect control over your station's operations? How indirect is it?

This business did not escape notice by the various newspapers and magazines that college administrators are apt to read. The **New York Times** carried a small article about it, and in various ways similar to the radio grapevine, the news got around in administrative circles. Chances are that your college president has heard about it, if only by way of rumor. Can you visualize some thing like this happening on your campus?

1. The College President heard about WXPB one day, and decided to tune in your station.

2. As fate would have it, he tuned in to one of those times where the regular DJ didn't show up and you had some substitute on the air. The DJ played several songs with off-color or suggestive lyrics.

3. The Prez starts an "inquiry" on his own, which gathers momentum and weight as it tumbles down the bureaucratic ladder until:

4. You have to spend loads of time and effort explaining that your station doesn't normally sound that way. Or worse, you find that the College President (or Dean, or whoever) has decided to go into the radio programming business.

Sound impossible? Read on. . .

## University President Becomes Program Director

There could hardly be a more well established, or solid, FM station at a college than Boston University's WBUR-FM. A 50,000 watt non-commercial FM'er, with several full-time staff people; NPR and Pacifica connections; well, you would think they would be relatively immune from administration-type hassles. Recently, however, B.U. President John Silber (something of a maverick among University Presidents) apparently decided that the station wasn't conforming to his ideas about "excellence" and for that matter, wasn't helping out with University fund-raising ("community image," again). Seems the News Department of the station was into "alternative" news (the only such news service in Boston, according to one station executive). Silber had other ideas, and decided to hire an outside consultant to help get the station back to what he thought of as "family" broadcasting. This entailed having the University determine who should be hired to run the station, and in particular, it was a way to dump some of the "advocacy journalism" programs that were running on the station (WBUR was running a show called "Gay Way," in addition to some Women's programming, Peace Movement programming, etc.). This has naturally caused some uproar within the station and the University, and for that matter, most of Boston.

At the moment, the station has not been

taken over, but there have been some changes in personnel, and there is lull in the controversy as rumors, newspaper accounts and the like make the rounds. No one knows what is going to happen to WBUR, but the awakening of interest in the FM station by a normally quiescent administration should have some interest for everyone who is operating a station under similar circumstances. Best prepare NOW by setting up some sort of station-administration communication, and hope for the best.

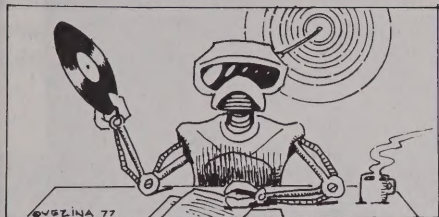
(An interesting footnote to the BUR story: A News Director for the station was recently hired by the University to work at the station. Lorraine Ballard was one of two candidates in the running for the job, and according to Lorraine, she had made it clear to the University that she believed strongly in just the sort of "alternative" news that the President objected to. Meanwhile, in a gesture of compliance to the University, the station executives had chosen to hire the other candidate, who had more traditional news philosophies. Upon hearing that the WBUR staff had chosen someone without their approval, B.U. flexed its muscles and insisted that Ballard be hired, evidently not realizing that it was winding up with exactly the "wrong" kind of news director.)

If there is anything to be learned from all of this, it is simply a matter of keeping informed. The more you know about FM, both on a FCC level and a local level, the better prepared you will be to deal with the attacks from outside. Your school administration is only one "outside" agency that you have to deal with, and it really is better to not view them as true "outsiders." For example, you might just have to deal with a challenge to your license someday, and you'll want and need all the help you can get from the school. As far as the FCC is concerned, they are understaffed and overworked, and you only have a miniscule chance of being monitored and inspected. But . . . it's not something you want to take chances on. It pays to be up to the minute with that "outside" group.

CPB, with its vast resources, is far better equipped to influence the FCC than any college radio station is. However, **anyone** can file comments with the FCC, including you. If you have something valid to say about how FM should be regulated, it's up to you to speak up. IBS does this on behalf of college radio in general, but it helps for you to show them how your station, individually, is serving the public.

How is it possible to stay informed on these things? After all, you don't often read about this type of controversy in the local newspaper. The only way to do it is to keep up with the trade magazines; read the literature sent to you by IBS; be sure to attend any broadcasting conventions being held in your area; keep in touch with other college broadcasters from area schools; and in general, become a functioning part of the broadcasting industry. Not only will your station benefit from your activity, but college radio stations as a whole will be recognized as something more worthwhile than "Electric Sandboxes." We have a majority of the frequencies . . . so let's prove that we should keep them.

# AUTOMATION



By Peter D. Nordgren  
KBSB-FM  
Bemidji, Minnesota

Radio automation has matured. Once it was the bane of the broadcast professional: an unreliable operator which all too often stopped and started programs in mid-play, or let minutes of dead air leak through. Now, the microprocessor-based systems, matched up with one of a growing number of syndicated formats, offer a programming option to commercial radio managers which often makes sense — and they can run a "tight board," too!

The growth of automated radio suggests that the beginning broadcaster may find a machine in his or her future — and that it might be good to meet it sooner, rather than later. It also hints that the mechanical monsters may have some benefits for college radio, too.

Some colleges and universities have been able to purchase their own full-fledged IGMs, SMCs, or Schaefers for training and programming use. At KBSB-FM/CC, Bemidji State University, we looked ahead and saw that such equipment was still a few years down the road in our budget . . . but we had immediate needs for an automation system on the air. So we put together our own "shoestring system."

We needed automation because we wanted to operate on a 365 day-a-year schedule — staying on the air during holidays, breaks, summers — those times when student and volunteer help is sparse, especially in a small town such as ours. We felt that consistency was essential: we needed to be there every time someone tuned to 91.9, if we were to build the broad-based

## IN COLLEGE RADIO

community audience we were seeking. Another influence in our planning was the minimum operating schedule recently under consideration by the FCC for noncommercial FMs.

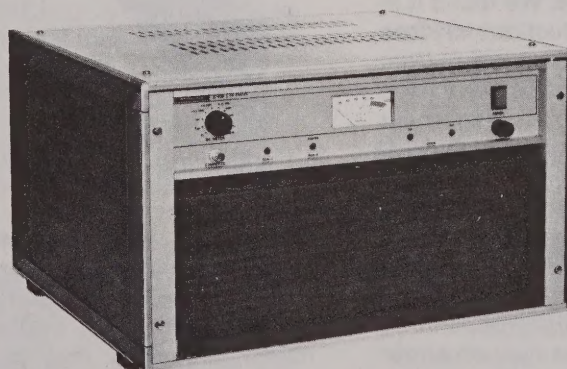
We knew that we could maintain a skeleton staff of two or three volunteer operators for every break or vacation. But eight to ten hour board shifts get long, and meanwhile, who's to do the traffic, log preparation, news gathering, or maintenance work? Automation was the answer. Thanks to the machine, we maintain a

minimum schedule of 15 hours per day, 365 days a year.

Our automation system was inspired by a more simple system used at WVSS, University of Wisconsin-Stout, Menomonie, Wisconsin. WVSS uses their automation for a different purpose. They have heavy demands on production facilities; by automating for an hour or two at a time, they can free the main control room for recording.

The basis for our system is a stereo tape recorder with 10½ inch reel

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capability, automatic reversing, solenoid (electronic) motion controls, and 7½ ips- 3¾ ips tape speeds. We wanted the large reels, auto-reversing, and 3¾ ips to give us maximum playback time without making reel changes. The electronic controls aren't necessary in our present system, but in the future we'll be using them to trigger a cartridge machine.

There aren't many auto-reversing recorders on the market, so the selection of our recorder took some research work. We finally found what we needed in the Sony TC-758. Fortunately, this model is part of a series which is widely available through discount sources, so we were able to purchase it for a very reasonable price.

A couple of inexpensive high-to-low impedance transformers were added to the recorder outputs, converting the output lines from unbalanced to balanced lines and allowing us to patch the recorder directly into the input of our limiters. This removes the main control room board output from the air while we're automating. If we had preferred it, we could have hard-wired the recorder in and used a switch, rather than patching the recorder to the limiters. At a future date, we may go to that method.

Next, we needed tape . . . and a lot of it, on 10½ inch reels. We found it in a slightly used product which has been available for some time from broadcast distributors. The Navy used this particular tape for logging sonar signals — the tapes received four or five slow-speed passes through a logging recorder, then were sold as surplus. The tape is easily identifiable by a gray fiberglass reel with a small center spindle hole, rather than the large hole for NAB hubs. Depending on the source, the tape may be either Scotch 150 or Ampex 641 — both comparable in quality to a broadcaster's "work tape." We bought an initial batch for \$1.95 per reel from a broadcast equipment distributor. Later, we found a stock of the same tape at a federal surplus center, going for the rock-bottom price of 50 cents per reel! Our stock now numbers over 130 reels.

When we did a test run on our automation recorder, we found that 3¾ ips and auto-reverse would allow us to operate for six hours without reel changes.

Our final need was to fill up the

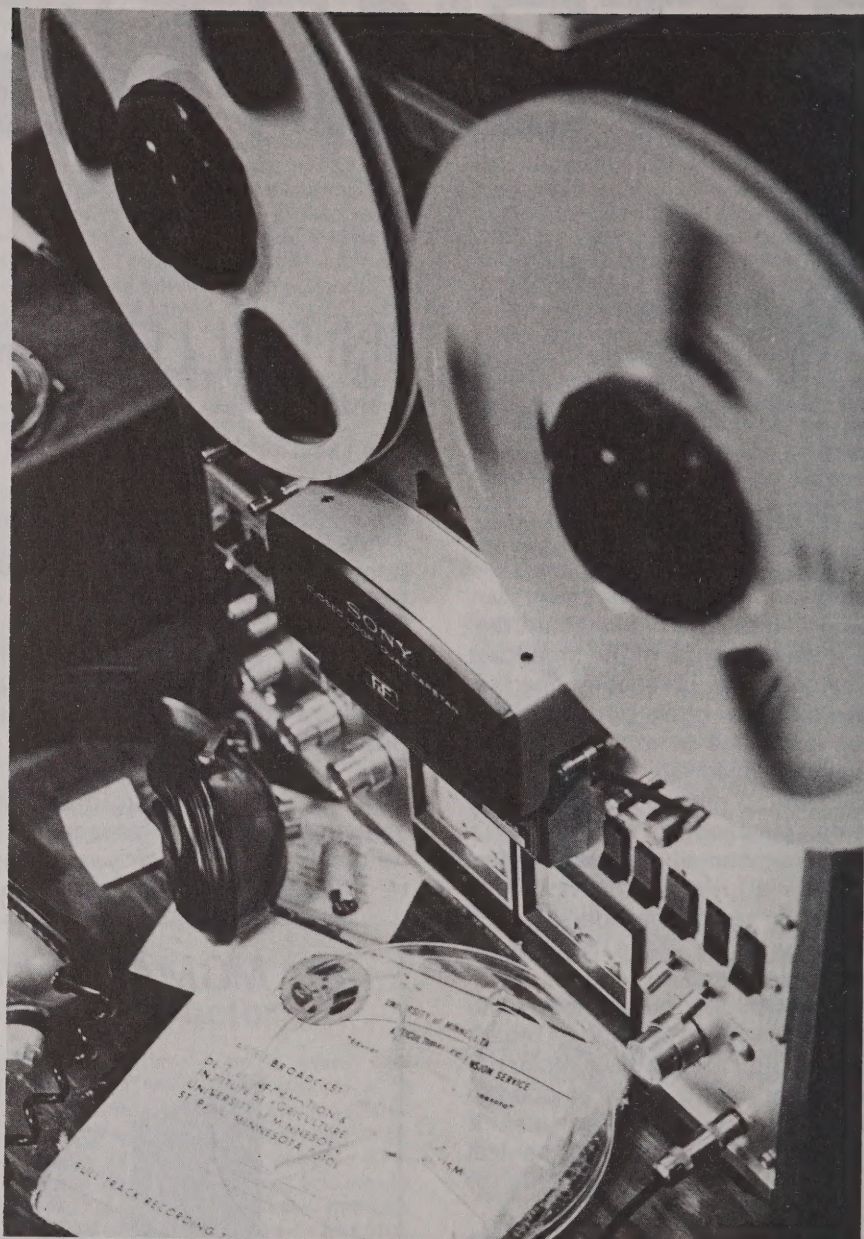
blank tapes with programming. The recorder was set up in our production control room, and staff members spent their spare hours recording music programs that matched our regular programming — blocks of jazz, folk, classics, AOR, and MOR music. We tried to create a live sound, concentrating on artist and performance information between music selections. This production turned out to be a very good exercise for breaking the "time and temperature habit" of some of our announcers! All of the tapes were "pre-logged." It was planned that each tape would be started at the top of the hour, and played continuously for six hours. As the tape producer inserted announcements and IDs, he or she made a list of the times within each hour

when inserts were made, and the type of insert. This list was attached to the tape reel after recording.

After each automation program was recorded, our production staff added tape leaders, tails, and metal sensing foil for auto-reversing.

We started using our "automation" in the spring of 1977. So far, it has fulfilled our every expectation. Tended by a staff member doing maintenance or office work nearby, the machine has been used to fill up to 12 hours of our daily broadcast schedule during breaks. We keep at least three hours of the broadcast day "live" to cover news and local information.

Plans are now underway to upgrade the system and give it some of the features of factory-built automation. We would like to add a cartridge



The poor man's automation at work.

player, allowing the insert of pre-recorded newscasts and events calendars. We are currently building a 20 Hz cue-tone oscillator, which will allow us to put tones on the program tapes at points where we want an insert. A cue detector will be placed on the output of the automation recorder. When a pre-recorded tone comes by, the detector will trigger a multi-element relay. The relay will



**A stack of KBSB automation tapes ready for airing.**

start the cartridge player, switch the recorder from "play" to "stop" mode, and switch audio. The cartridge player we'll be using is equipped with secondary cue record/playback. A secondary cue at the end of each cartridge will trigger the relay again, restart the automation recorder, and switch audio back to the program tape. Our tone oscillator and detector circuits are IC designs taken from Herbert Friedman's **30 IC Projects**, published by Sams. This book, incidentally, has many other circuit designs for the broadcaster: line amps, mixers, hum filters, and others.

Another area of potential improvement is the pre-logging of program tapes. Our present system requires transfer of information from the pre-log list to the station program log. We're going to try putting information down on a blank program log sheet, including pre-specified times for our cart inserts, such as ten minutes for a pre-recorded newscast. The pre-log sheets will go into numbered files, corresponding to the number of the program tape in our automation library. When an automation program tape is scheduled, the program director will pull out the pre-log sheet, make a photocopy, and insert the copy in the daily program log. Then our

automation operator will only have to fill in the times of the hours during the automation tape playback.

Of course, FM stations like ours can't operate an automation system without a transmitter operator on duty, under the current rules. The FCC is now considering changing the rules to permit unattended automation for those stations with ATS (Automatic Transmitter Systems) and may approve such operation in the next year or two. But carrier-current and CAFM stations don't need transmitter operators, and could add a simple automation like ours to fill some hours without an operator. One of the most attractive prospects would be the ability to boost a CC or CAFM station to 24 hour-per-day operation, letting the machine cover that nightowl 1 a.m. - 7 a.m. shift.

At KBSB, we've found that program planning is the most demanding part of our use of automation. It's important to plan your programs to complement your total service efforts, and fit smoothly into the daily schedule. Resist the temptation to make your program tapes wall-to-wall music, if that's not what your station sounds like the rest of the time. Automation is best used as a tool that can "mind the board" when you're shorthanded, or can use your staff more effectively to do other things. If you use it that way, you may indeed find that the machine can be your friend.



**Peter Nordgren - in KBSB production studio.**

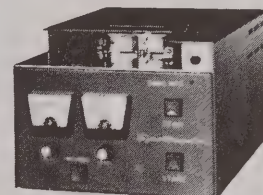
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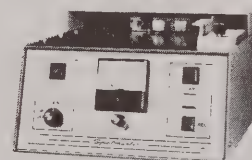
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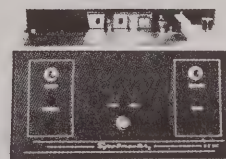
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# A MODEST PROPOSAL

[Or: How to  
Change the World]

By Mark Governor  
WUMB-Boston

Why on earth would anyone listen to a college radio station? Is it because they sound like commercial stations, play similar types of music and news programming, have announcers that imitate the standard delivery styles of "the pros?" Or is it because they offer an alternative to all that? I believe that it should be the latter case. After a few years of perusing many program guides, playlists, and other info from college stations around the country, I have come to the unfortunate conclusion that the average educational FM or carrier current station is painfully similar to a large station somewhere in the same area. There are exceptions, but very few it seems. I find this is especially true in and around large cities that are big media markets. The purpose of this article is not to assault the collective egos of college program directors by rubbing their noses in mistakes they are probably not responsible for; it is to introduce and support a concept for a type of programming that is quite different from what now exists as a norm. If you are willing to take the chance to try something different, and

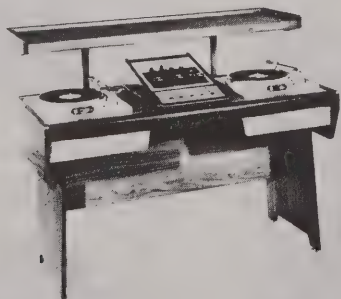
conceivably change the eventual course of radio, read on. In return for your completion of this article, I will give you a list of typical objections to such ideas, and the ammo with which to counter such attacks, should you choose to follow this "modest proposal."

The core of the problem can be summed up in one vile word: **format**. This word was once a relatively obscure and pleasant member of the English language, but it has now come to represent a concept in which one or two types of music are supported to the exclusion of all others. In some cases, the format dictates that certain types of music will be heard at certain hours, thus effectively adding to the segregation that people feel compelled to make between various styles of music. What I propose is the ultimate desegregation of music, so that it would be conceivable that in one half hour a person could hear a popular song, a jazz instrumental, a classical (or "serious") selection, a folk song and a rock song. Impossible, you say? Well, I agree that all this in a half hour would be an extreme case, but it **should** be possible. The interweaving of all types of music into a single show is the one possibility that is ignored by radio.

That's why you, as a college station, should explore it. Let me explain why.

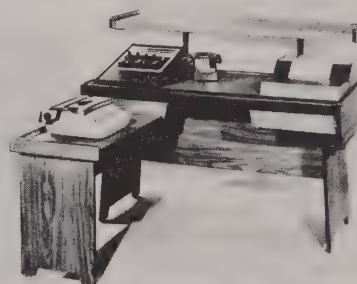
First, you must consider your position as a radio announcer, programmer, manager or staff person. You are one of the select few who can actually control how effective radio is in entertaining, informing, and educating its audience. We are so used to the sales talk of trade magazines and record industry people that we tend to forget what kind of influence we actually have. The average person on the street relies on you to expose him to new music, as well as play things he/she already knows. Record companies know that most people buy albums on the basis of what they have heard on the radio. That's why they use the medium to promote their products. Yet the average program director underestimates the listeners' openness to new ideas, and therefore tends to play what he **thinks** they want to hear — which is exactly what is programmed on the other stations. He forgets that the reason the audience wants that material in the first place is because they heard it on the radio somewhere. See the vicious circle? The record companies get caught in it too, for they tend to promote acts that are similar or not very different than what is currently popular.

If you want to live up to your responsibility to provide a service to your listeners, you should be willing to offer them a change. After all, it is rather absurd to think of your educational FM, carrier current or



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cable station actually competing with the large progressive, classical, top 40 etc. stations. People tune to college stations because they want to hear something different, but all too often they find only a slight change. Sure, colleges have great (well, sometimes great) special programming and news, but it's pretty clear that most people favor a station for its music. So, if you're truly interested in serving (oh, how loosely media people use that word) a loyal audience, you should be willing to give them something different musically.

Most progressive rock stations also play a smattering of jazz, folk and an occasional soundtrack album — but classical or show music (with the exception of big hits) are usually taboo. Most classical stations play an occasional show tune, but never rock or jazz. (I'm excluding stations that play classical days and jazz nights, because for all intents and purposes, they act as two stations.) How can one reconcile the differences between these two types of stations? The first step is to try to overcome the prejudices they have against each other. As with all prejudices, it is usually a lack of understanding, that has caused the enmity between the two musical camps. Many popular music buffs have never taken the time to really investigate "serious" music, and vice versa. That's where you come in. You can help people discover what different types of music are about, and how much they have in common by programming them together on the radio.

If you're truly objective, you'll find there are actually only two types of music — good and bad. Style becomes irrelevant if you program by considering quality, mood, appropriateness in the set, etc. For example, Elton John, in writing his songs, often employs the same harmonic principles, and approaches the sophistication of Mendelssohn, Schumann, or Ravel at his most conservative. There is no reason you can't program works by popular composers right along with "serious" composers, as long as you take into account the way things will flow together. Since the good DJ's in any type of programming already know how to use good segues to keep programming flowing, the only thing left for them to do is to gain a working knowledge of all styles of music. It needn't take years of listening. Just

begin to think about each show as a learning experience for you and your audience together, and try to balance the content between all styles of music.

I truly believe that if you are thoughtful about how you program, you can use songs, movements, solos, or suites from any area of music and open up a whole new world for people who wouldn't normally listen to some music because they **thought** they wouldn't like it. Here's how it works: An avid classical listener tunes in to your station and catches "Pavane for a Dead Princess" by Ravel. When this relatively short piece is over, the announcer follows with "And I Love Her" by The Beatles, which has a similar musical phrase at the beginning. Rather than turn the dial, he continues to listen, and finds that he actually **does** like the Beatles, after years of claiming they weren't really composers. The reason he continues to listen is because you've played a composition he likes and therefore he trusts your judgment. It works the same way in reverse for a pop listener who is turned on to a classical piece.

As you can see, all it takes is an open mind, a bit of courage, and a willingness to learn. Try to avoid the pitfall of programming mostly one type of music, and salting it with other selections here and there. If you really put some thought into it, you can start a true revolution in radio. After all, progressive radio didn't start with hundreds of stations playing album cuts, and getting an immediate listenership of thousands of 18-25 year olds. It happened gradually, and had to start with one station taking the plunge. Here's your chance — if you throw it away, you only have yourself to blame if you find radio stagnating five years from now.

#### **"My ratings show that our listeners already enjoy our programming."**

Here's how a college station should use ratings and demographics. Gather together all your rating books, demographic charts, age and time breakdowns into one large pile. Now burn them, recycle them, or send them to the dog pound for use as litter paper. Ratings were invented by salesmen in order to convince soap manufacturers to invest in intangible air time. College stations are allowed

on the air in order to do a service to their listeners. You have no business relying on such sales tactics. Strive to be an alternative, not an imitator. Besides, how can you compare programming no one has heard yet with programming that is all over the airwaves? Give someone a taste of something good, and they'll ask for more. Don't give them a taste, and they'll ask for what they're used to.

#### **"Won't this jeopardize my chances for a job in broadcasting?"**

On the contrary, it will make you invaluable to any station. After working in a station like the one described, you will be able to fit into any type of format. This will make you flexible enough to apply to just about any station. In addition, you will have the added experience of inventing and promoting an entirely new way of doing things — skills that will set you apart from other applicants. And maybe eventually, you can start something new in commercial radio.

#### **"Won't this jeopardize our record service?"**

Not if you explain to the companies what you are doing. All of the major labels have subsidiaries that record classical, jazz, and other "special" types of music. These companies usually lose quite a bit of money on such releases. If you can show them you will help to popularize them in your area, they're sure to back you up. Progressive stations made recordings of Scott Joplin's music a huge success by merely playing them with their usual music. Nonesuch Records was so overwhelmed by the response that they had to be given mouth-to-mouth resuscitation by their parent company. Record companies would love you if you could cause more situations like that.

If you have any more questions or comments about such programming, feel free to write to me c/o JCR, and I'll be happy to answer. If one station in one college in the country tries this type of radio, it will be worth the effort I took to write this article. Let me know if you do, and I'll probably move to within listening distance of your station. It would be worth it to hear good, intelligent and creative radio once again.

# Champagne Public Service Programming

on a

beer budget!

By Wyatt V. Cox

On March 14, 1977, KBHR, Washburn University Radio, signed on the air as Washburn's first official Carrier Current radio service. When the project was begun in January, I was told that there would be no way that we could get any money for ANYTHING until May. So anything we did had to be economical. We were told that if we could put together a good, solid program schedule and a good, solid staff, that not only would we be considered for funding, but the University might consider applying for an educational FM license. As I write these words, I have no idea whether or not we'll be getting funding or FM . . . but we are trying to put together a good programming schedule.

I wanted to try to program a good, strong Music/News format, but we had no cash to buy news services. Therefore, I took the problem by the horns and attempted not to get gored. Since you, in the near future, may be looking for assistance in building a good News/PA schedule, I'd like to give you some of the tips I learned in these six months that seemed like six years!

**NEWS WIRE — AP vs. UPI.** This is always a difficult decision. Unless you've got a small fortune to play around with, you'll have to choose between the Associated Press and the United Press International Broadcast Wire Services. Of course, budget is an important matter, but in our case, the prices were so close that we had to choose on other grounds. I was fortunate enough to have worked at an all-news station in our area for a summer and in working with both AP and UPI copy, found that UPI copy in our area, both National and Regional, was written better and transmitted with far fewer garbles than AP. However, the situation may be far

different in your area. Write your local AP and UPI Bureaus and ask them for a sample run, explaining that you are trying to decide which news service to subscribe to. If you don't know where your regional office is, contact their National Offices:

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## AUDIO SERVICES

For my tastes, UPI and AP Radio were way out of our price range, so we attempted to find a better way of

obtaining News Actualities I wrote to the four major Network centrals:

—and explained our situation, and asked about their services. Both Mutual and ABC offered us their services for free — the only cost to us is the line charge from the nearest affiliate, and we had to obtain the permission of the affiliate. The cost to us will be under \$75 a month for the line charge. Write the Networks, or a local affiliate, and explain your situation FULLY — is your station Carrier current, CAFM, or on-air AM or FM; Operating Power, commercial or non-commercial status, and audience size. You should get an answer in six to eight weeks, but be patient — people on the network level are extremely busy!

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provided by these outside sources,  
you have to look around your own  
community for things that should be  
included in your programming. This  
usually means some legwork with a  
portable tape recorder, but that's quite  
a bit of fun, once you get into it. And,  
best of all, your local programming  
comes free for the asking (well, you  
might need a newspaper subscription  
or two, and tape, and so on).

(Continued)

## RELIGIOUS PROGRAMMING

The central clearing source for most of our programming was the National Council of Churches. They put me in touch with many producers who supplied us with a lot of Protestant programming. Contact Ms. Lang and ask her for the Radio CC/NCC Specification Sheets.

Communication Commission  
Ms. Nancy Lang  
NATIONAL COUNCIL OF  
CHURCHES  
475 Riverside Drive  
New York, NY 10027

Other potential Religious  
program sources are:

GUIDELINES, INC.  
Box 202  
Redondo Beach, CA 90277

MARYKNOLL MEDIA  
RELATIONS  
Fr. Ron Saucchi  
Maryknoll, NY 10545

RADIO BIBLE CLASS  
2303 Kalamazoo S.E.  
Grand Rapids, MI 49501

SACRED HEART PROGRAM  
3900 Westminister Place  
St. Louis, MO 63108

SOUTHERN BAPTIST RADIO/TV  
COMM.  
Box 12157  
Fort Worth, TX 76116

There's no end to what might be said about Public Affairs programming at a college radio station, and there is no way to get it all down here. The best advice that I can give you is to look for additional advice, perhaps at a local station which you are friendly with, or through other contacts that you have. Keep your eye on Broadcasting, JCR, Walrus and your station's mail, and Happy News Hunting!

[Wyatt V. Cox is a Senior at Washburn University in Kansas and is President of KBHR, Washburn University Radio].

*Editor's note: JCR will publish a comprehensive listing of sources for public affairs, PSA and other programs in the November Annual Directory.*

## ABOUT PREPARING MANUSCRIPTS FOR THE JCR

The JOURNAL OF COLLEGE RADIO seeks articles and other publishable materials from all sources. The content of such articles should be to improve skills and add to the practical knowledge of college radio station operation and/or broadcast operation in general. JCR also solicits research in the broadcast communication area.

### LENGTH OF ARTICLES

Brief articles tend to get the highest readership. Articles run as short as 2 double-spaced typewritten pages, but 5 to 13 pages is the more common length. Authors should not try to write with a goal of so many words or pages. The most informative and useful articles are thorough but "tightly" written. Restraint from the desire to cover many ideas in one article is suggested.

### PREPARING THE MANUSCRIPT

Manuscripts should be typed, double-spaced, on one side of 8½" x 11" paper, using margins of at least one inch on all edges.

Lengthy quotations, lists, etc. that may be set in different type or with different spacing, should be indented or otherwise so spaced to simplify instructions to the printer.

References, citations, and footnotes should be placed on a separate sheet at the end of the article rather than at the bottom of each page.

Each page should contain in the upper left hand corner, the name of the article, author's name, and page number.

Graphic materials such as figures, charts, and graphs should be in camera ready form and placed on separate sheets at the end of the article. Markings in the body where each graphic material is to be placed is required. Final placement is the decision of the editors.

The writer should strive for short sentences and short paragraphs. Even complex ideas are communicated most readily when broken down into readable parts.

### COMMERCIALISM

Articles written solely to promote the interests of a manufacturer, company, or other commercially involved entities should be avoided.

Also, it should be noted that we are not looking for purely promotional articles on individual radio stations. If an article is to be written about your station, please refrain from listing achievements, numbers of listeners, size of record library, etc. An exception will be made in this policy for articles which attempt to share knowledge on how these things can be obtained.

### PHOTOGRAPHS

Photographs enhance the readership of an article. Each should contain a complete caption identifying the people involved and a description of the action. Over-used shots such as a disc jockey at the board should be avoided. Clever and original black and white 8 x 10 glossies are preferred. A photograph of the author is also requested.

### BIOGRAPHICAL INFORMATION

Each article should be accompanied by a covering letter containing biographical information that may be used in the preparation of the introduction to the article.

### CHANGES

Major changes in an article will be discussed by correspondence between the author and the Editor of JCR. JCR reserves the right to make minor changes and deletions that do not change the substantial meaning of the article.

### DEADLINES

JCR requires that articles intended for a certain issue be received no later than 45 days before the issue date. For the school year 1977-78, the following publishing schedule is in effect:

Deadlines	Issues
October 12	(November annual directory issue)
December 17	(February 1st issue)
January 17	(March Convention issue)
February 17	(April 1 issue)

JCR will acknowledge receipt of a manuscript as soon as possible. Since several editors may be required to properly review certain articles, three to four weeks may pass before the author is notified of acceptance or rejection.

If an article is accepted for future use, it will be placed on file and reviewed at each deadline date. If an author wishes to withdraw an article, the JCR editor should be notified before the next deadline. Editorial office location and phone are listed below.

### ONE FINAL NOTE

JCR will supply each author with two copies of the issue in which his article appears automatically and without charge. Five additional copies will be sent to various persons so designated by the author.

Manuscripts, book reviews and all other materials should be addressed to:

Rick Askoff, Editor,  
JOURNAL OF COLLEGE RADIO,  
P. O. Box 592,  
Vails Gate, N. Y. 12584  
Phone: (914) 565-6710

**Broadcast Operator Handbook, stock no. 004-000-00329-2, published by the FCC, Price: \$2.60.**

If you are trying to prepare yourself for the FCC Third Class with Broadcast Endorsement License Exam, this is **THE** book for you. Out of some 103 pages, 11 are devoted to elements one and two (the easy ones), with the rest of the book dealing with the much-feared element nine.

Chapters one and two deal with elements one and two in more-or-less understandable English. The subject matter is basic law and operating procedures. Nothing too complicated or technical. In fact, there are a few chuckles as they get into some of the jargon of two-way radio dispatching. In their effort to simplify and explain, they sometimes overdo things a bit. My favorite is their brilliant observation that "Speak slower" means "Speak slowly."

Chapters three - sixteen deal with the technical material in element nine. This has always been a stumbling block for the non-technically minded. (Most of us). Commendably, the explanations try to be simplified, speaking in laymen's terms instead of "engineering-ese." For a government-published handbook, this is almost unheard of. For the most part, they succeed in making the technical aspects understandable for us laymen, but there are parts that may remain a mystery without further clarification. The whole concept of modulation is one of them.

This handbook attempts to teach you what you'll need to know through **understanding**, instead of the rote memory involved with some of the question-and-answer type study guides on the market. My experience has been that, if you understand the material, you'll have an infinitely better shot at passing the exam. In fact, the wording of some of the exam questions seems purposely designed to trip-up those who've memorized words rather than understood the material.

Perhaps the biggest problem with this handbook is getting a copy. Since

it's a government publication, it is **not** available in local commercial bookstores. Officially, you can order them from the Superintendent of Documents, at the U.S. Government Printing Office in Washington. But, you may graduate college by the time it reaches you. The other alternative is through a federal bookstore located in many major cities. It's a lot quicker, and you can load-up for everyone at the station at the same time.

The Broadcast Operator Handbook is the best widely-published guide we've seen for third class license exam preparation. And, it's not a bad reference for those who've already passed the exam.

**Mass Media Issues, Prentice-Hall, Articles and Commentaries, Leonard L. Sellers, William L. Rivers.**

If this sounds like a textbook used in mass communication courses . . . you're right — that's exactly what it is. Which means you probably wouldn't buy it unless you were required to for a course.

As you might imagine, it is a collection of articles, followed by authors' commentaries. Everything is placed in more or less tidy little boxes under TV and Cable, Radio, Newspapers, Magazines, Film, and Advertising. Being a radio freak, I immediately turned to the radio section only to find a grand total of four articles supposedly dealing with radio.

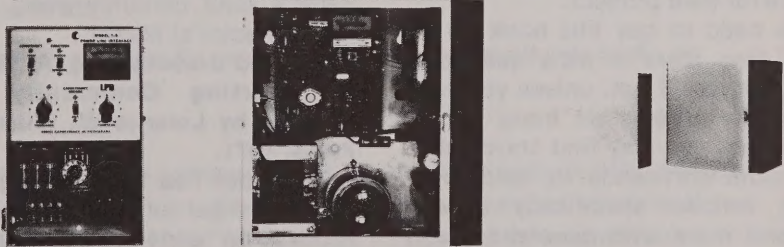
The first, written in 1969, deals with the content of recorded music, and whether or not these contents had any meaning for its audience. Though somewhat interesting, it seemed a dated, superficial re-hash of often obvious information. For example, it was not too surprising to learn that in Detroit, 36% of the teenagers preferred "rhythm and blues," while in Grand Rapids, it was only 15%. I would strongly suspect that the size of the black population might just have something to do with this, and indeed, that is the earth-shaking conclusion of the authors.

(Continued)

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The second radio article was only two years old, having been written in 1975. Its subject is all-news radio. The growth thrust of the article is somewhat blunted by the recent demise of the NBC News and Information Service, but it provides some discussion of CBS and Westinghouse all-news operations and some of their contrasts. Not really of direct help to most college stations, but interesting to read about.

"The Rise and Fall of Topless Radio," although written in 1976, is very much outdated by recent decisions in the area of obscenity and indecency involving WBAI and WXPB. For those who don't remember, "topless radio" referred to the outbreak of sex-oriented female-only call-in shows being aired in local markets across the country. Then-FCC Chairman Dean Burch made it his personal crusade to wipe-out what he called "electronic voyeurism" and these efforts resulted in fines for WGLD-FM in Oak Park, Illinois, and WUHY-FM in Philadelphia. Some interesting discussion is presented on First Amendment here, even though the examples are dated.

The last article under "radio" is really about record companies. It describes record company growth and specialization and gives a look at how they make their profits. A short piece, but informative to those who may be curious how the record industry works economically. Radio is only mentioned in passing as a method of exposure for their product.

If you need to buy this book for a course, then there is little question about doing so. If not, unless you eat up scholarly articles on mass communications, you may find borrowing a copy more worthwhile. Its value lies less in articles specifically about radio, and more with general topics related to overall aspects of media.

**Radio Journalism by John R. Bittner and Denise A. Bittner, Prentice-Hall, 1977.**

The authors of the book have certain ties to college radio, since one of the authors is John Bittner, a member of the faculty at Perdue University, in the Department of Communication Arts and Sciences. The other is Denise Bittner, the Operations Director of WGRE-FM, at DePauw University. Not that this is a book on college radio journalism, specifically, but it is intended for use as a textbook, and there is a detectable emphasis on the

kinds of things that are very possible at college radio stations. All of which makes **Radio Journalism** a book of particular interest to student news people.

This is a fine book on radio journalism, and a very practical and complete one for the beginning journalist. As a matter of fact, there is a lot in it for the long-time reporting professional. The structure of the book reflects this best, as it goes from overall view and historical perspective on radio news, to a day-to-day, situation-by-situation survey on "how to do it." For example, the chapter on "News Sources" includes the following sub-headings: Government, Law Enforcement, The Courts, Education, Business, Community Organizations, The Professions, and The Public. Within each sub-heading there is a complete description of how to contact, how to deal with, how to stay objective with, how to treat and how to avoid problems with all of these sources, and more. And "News Sources" is only one chapter out of the ten that make up the book, each as practical and down-to-earth as can be expected. Each chapter is designed this way, almost as if the authors were trying to cover every possible aspect of radio journalism. The amazing thing is, they come about as close to doing it as is possible to do in a book. Taken along with your back copies of the **Columbia Journalism Review** and other radio journalism texts, this book should be a part of every radio journalist's (and certainly every student news director's) library.

**Sex and Broadcasting: A Handbook on Starting Community Radio Stations by Lorenzo W. Milan. Dildo Press, 1971.**

This book has been kicking around for a number of years now, pretty much as an "underground" item, since it never really made it to the bookstores. Chances are good that it is still available, either direct from the author (2516 Maple, Dallas TX 75201) or from BOOKPEOPLE in Berkeley, CA. Last we heard, the price was \$5 per copy, plus \$.50 postage and manipulation, as the people at Dildo Press say (Yes, this is all for real).

The underlying intent of the book is to help people start up and maintain "Community" radio stations. This alone would make it a valuable book for those in the early stages of starting a low-budget non-commercial FM station. Lorenzo Milan has been

involved, for some years now, with establishing very low budget 10-watt and higher powered FM stations on the West Coast and in other places, and his experiences are related in a very useful, and very entertaining way. His theories on the way the FCC works, matched with some hard nosed tips on how **you** should deal with the commission, are well worth the price of the book by themselves.

However, **Sex and Broadcasting** is concerned with far more than the mechanics of form-filling. What it is **really** about is the incredible enthusiasm and love that the author has for radio broadcasting, and how that sort of thing can be translated into FM signals. There is a lot on how to start a radio station, but there is also a good deal said on how to run one, once you have that license. The politics expressed may not be agreeable to all (Milan is not very complimentary towards college radio), but if you do have the same kinds of attitudes about the state of radio in the U.S. that Milan does, you will find the book an absolute joy to read. Perhaps some of the ideas expressed are dated, but it's hard to see why. And despite the overabundance of opinions, biased statements and polemics, the book manages to communicate a real sense of excitement about radio, and it does so while attempting to get the reader to care about the medium, and its communicative possibilities. Not bad, when you consider that most of the excitement in the "real world" of commercial radio comes from pulling in more advertising bucks.

**Sex and Broadcasting** is packed with useful information, great ideas and a lot of humor. It's the kind of book about radio that you read, and then rush out to give to other people so that they can share the experience. I can't think of a better recommendation.

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**Jet Records** has opened a new college promotion department. They request that you send playlists to:

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Jet Records Suite 414  
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    - Step-by-step guidance in preparing all other portions of FCC Form 340
      - Free loan of a copy of a granted application from our library to use as a model in preparing your own proposal
        - Final review of your application for completeness and accuracy before it is sent to the FCC
          - Free help in selecting the equipment you need to actually get on the air.

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